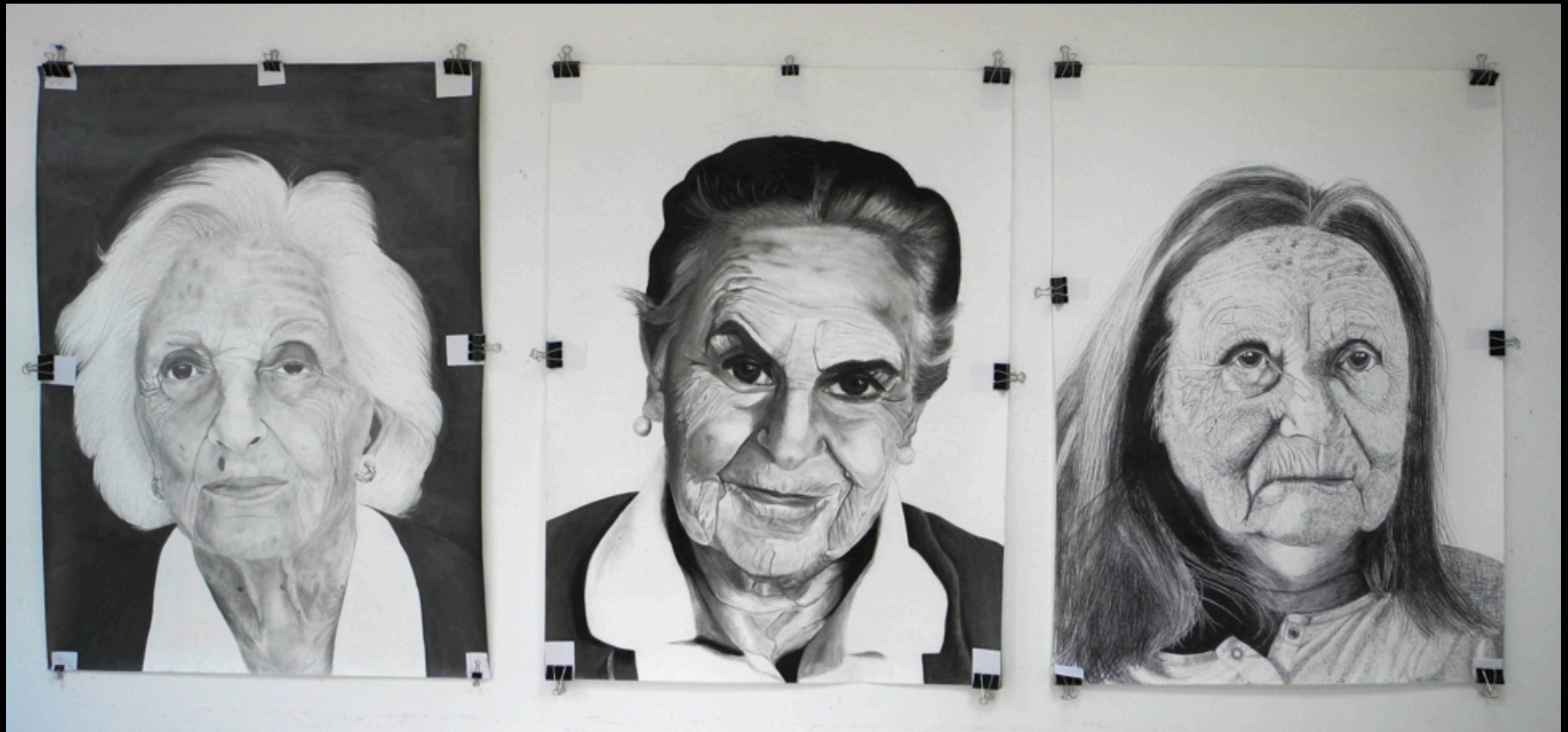


# IB Visual Art is ...

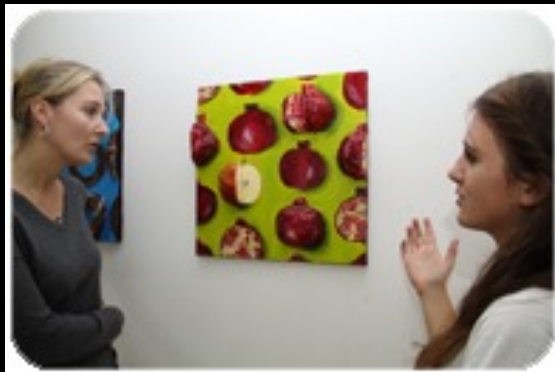


a **rigorous**, pre-university level visual arts course designed for students who are **committed** to developing their studio and research skills in order to evolve into “**thinking**” artists.





If you are **dedicated**,  
you will emerge after your final exhibition as skilled  
and articulate young artists who can express compelling  
themes in your artwork.



You will also fully understand the value  
of process, reflection, experimentation and research.

# The New Guide...

# The New Guide...

- THEORETICAL

# The New Guide...

- THEORETICAL
- ART-MAKING

# The New Guide...

- THEORETICAL
- ART-MAKING
- CURATORIAL



# Theoretical

- compare the work of artists from different cultural contexts and consider how it affects your work
- look at different art making techniques and how they have changed
- explore how to communicate effectively in visual and written forms

# Art making

- make art through a process of investigation
- explore different techniques and media
- produce a body of work that synthesizes skill, media and concept

# Curatorial

- respond to artwork and exhibitions
- develop personal intentions for exhibition
- evaluate how your work communicates intention
- select and present work for exhibition
- explain how works are connected

# Assessment

- **THEORETICAL:** Comparative Study 20%
- **ART MAKING:** The Process Portfolio 40 %
- **CURATORIAL:** The Exhibition 40%

# NEW! COMPARATIVE STUDY

- analyse and compare 3 artworks by at least two different artists.
- how these artworks have influenced your work
- 10-15 pages (screens)
- must show a balance between written and visual
- EXTERNALLY ASSESSED

# Process Portfolio

- show experimentation, exploration, manipulation, refinement of studio practices
- art journal/studio work
- SL 9-18 screens, HL 13-25 screens
- **EXTERNALLY ASSESSED**



# Exhibition

- present a body of work accompanied by reflection showing critical understanding and awareness of context.
- curatorial rationale, artworks selected and displayed, labels (text)
- INTERNALLY ASSESSED with moderation

Students at SL select 4–7 artworks for submission while students at HL select 8–11 artworks for submission.



# What is the Visual Arts Journal?

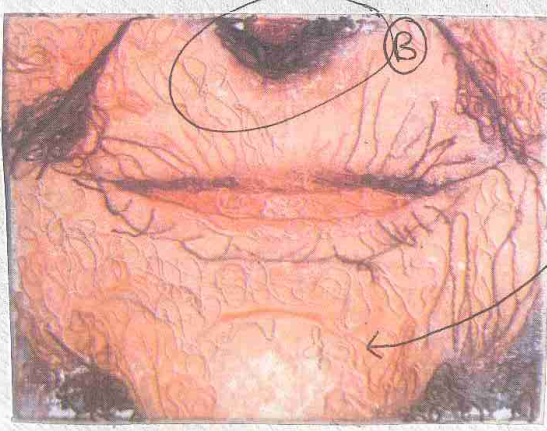
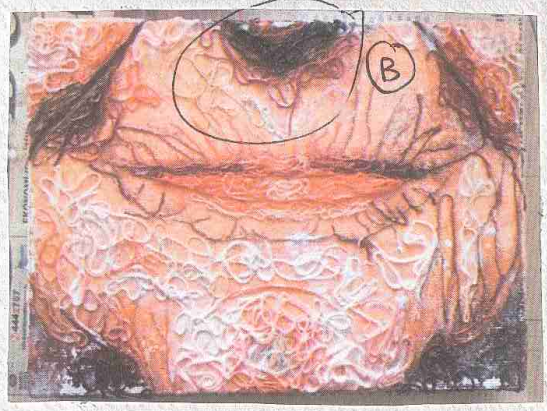
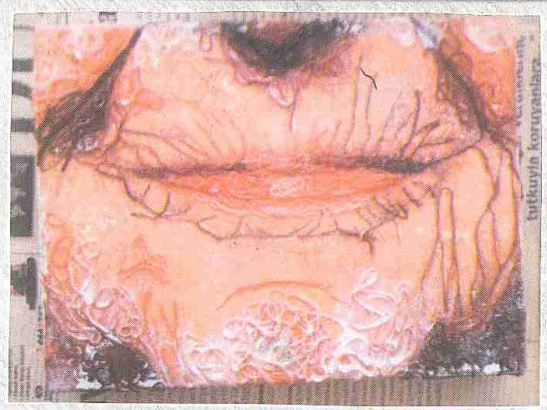
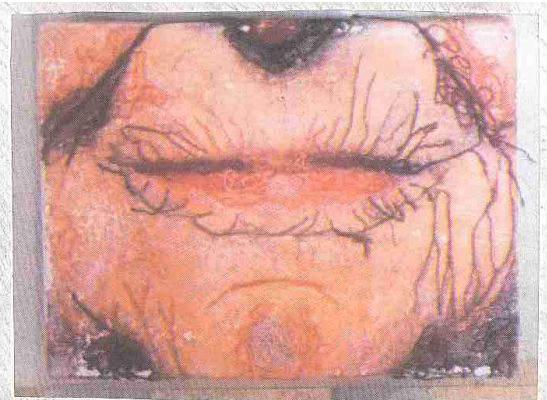
# What is the Visual Arts Journal?

The **visual arts journal** is a place to record the **process** of art making by incorporating contextual, visual, and critical research. It is a **tool** for reflection and the development of ideas.

The journal will hold sketches, media experiments, research on artists, art analyses, self reflections, etc.



① November 28-30  
 ② December 1-4  
 ③ December 10-11  
 ④ December 16  
 168



# Process

Notes  
 ...and challenges encountered...

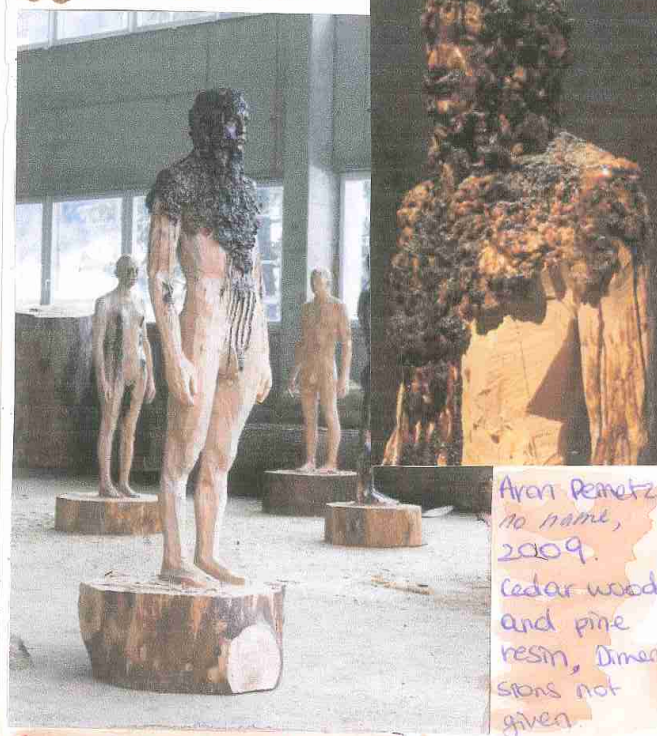
- > Because I started off with the wrinkles and the darker areas it was very difficult to picture how the piece would turn out. The wrinkles looked like stitches.
- > The chin was very complicated - there was no value identifiable to guide my choice of colours so I had to experiment around a lot with it.
- > Working on the piece for a longer time was also hard as the glue turned the thread white until it dried - making it harder for me to assess which colour I had to use next.

## Mid-way changes:

- (A) Because of the difficulties with not being able to identify tones/values on the skin that turned out yellow on the photo... I ended up with something weird and out-of-place-looking. I decided to rip off the green & white strings so that I could try again with a lighter skin colour.
- (B) I also ripped off this section (red & violet) as I wanted more attention to shift to the wrinkles (so by replacing it - later - with a lighter colour I can create more contrast).



# AKI sculpture vs. WORK Feb 5, 20 installation art COMPARISON



Aron Demetz, No Name, 2009. Cedar wood and pine resin. Dimensions not given.



Anselm Kiefer, Palmsonntag (Palm Sunday), 2006, Palm tree and 40 works on fibreboard with clay, paint, shellac, adhesive, metal, palm fronds, fabric and paper. Dimensions variable.

There is something beautiful and intriguing about Demetz' and Kiefer's art work, despite the sinister, decaying element. I feel at conflict looking at Demetz' marvelous carved figure as it is covered in lumps of dark resin that drips over the body. Without knowing the religious aspect to 'Palmsonntag', the installation alludes to the idea of symbolism being used in combination with a theme of decay, destruction and rebirth to make a statement / convey a message / FEELINGS.

Demetz' sculpture, which is very much about man's relationship to nature, is a carving out of a large cedar wood trunk. The figure protrudes out of a part of the trunk, and is covered in thick, dark, clogged pine resin. This resin covers the face and chest, the facial features are preserved and the resin drips down the arms and the stomach of the male figure. 'Palmsonntag' is an installation consisting of a real palm tree layed on the ground (resting on a brick wall) and around 40 works on fibreboard hung around it. The palm tree, like the wotkes are natural substance that are covered in dirt / clay and appear to be decaying. Both of these artist's works use the same colour scheme (earthen colours; browns, black and white), which is overridingly dark (aside from the figure's body which is a light brown). Due to the monochromatic colour scheme, a lot of attention is shifted onto the overall tones. For Demetz' sculpture there is a strong contrast between the dark tone of the resin and the very light tone of the body. The overall tone in 'Palmsonntag' is very narrow (mainly dark tones), which makes the white palm pieces on the fibreboard heavily stand out. Both artists use very natural media for their art work, which is not smooth. The resin is clustered and lumpy, and even the main figure is carved roughly by with large tools (see previous page) and therefore sharp. The fibreboard pieces



# Velázquez, Diego (1599-1660)

Research on an artist

September 7, 2013

(Diego Rodríguez de Silva y Velázquez) was the leading (Spanish) artist in the court of King Philip IV and one of the most important painters of the Spanish Golden Age. He was a famous portrait artist who painted a plethora of portraits of the Spanish Royal family. He painted during the contemporary Baroque period. After studying under Francisco de Herrera (a vigorous painter who disregarded the Italian influence) in Spain, he served as an apprentice under Francisco Pacheco (an artist and teacher in Seville). In 1623 Velázquez moved to Madrid where he became the king's painter. In 1629 he went to leave in Italy for a year at a half where his style underwent crucial development. In his second visit to Italy (Rome) he was asked to paint the Pope. He died on August 1, 1660.



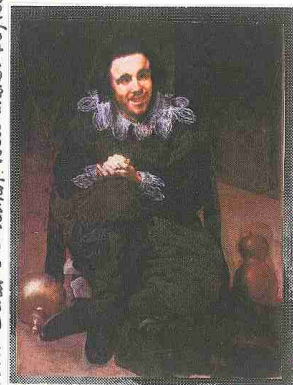
Pablo Picasso: "There you have him, the true painter of reality."

## Main Concepts

Velázquez was a master of technique, form, composition, light etc., but before seeing any of that, one notices with what skill he portrays human dignity. Regardless of the subject's social standing, he saw and captured the person. He wanted to show life as he saw it and thus painted King, Pope, peasant and dwarf in the settings in which they lived.

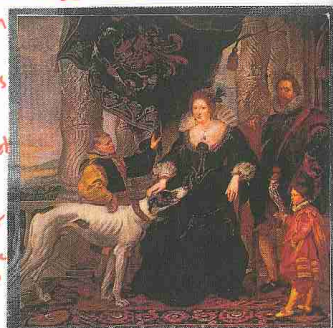
## Influences

As an artist of the Baroque 'era', Velázquez favoured the essence of humanity (showing things how they should be seen), not just emphasising the use of light and mathematical perspective (as in the Renaissance). The development of Chiaroscuro (during the Renaissance period) had a large effect on Velázquez as he frequently employed the effect of using shadow in an equally important way as light. His training in Italy (with Pacheco) gave him a basis in Italian realism, which can be very much seen in his realistic portraits. The Baroque period very much looked at the humanity of the people which can be seen especially in Velázquez' portraits of dwarfs. These dwarfs were kept by the Royal Court (dwarfs, and the mentally handicapped) around as entertainment. In the Renaissance period these were used as convenient models. The artists he was said to be influenced by were Titian and Rubens. Rubens (1577-1680) painted dwarfs too as in the painting to the right where one appears in gold & red velvet with a falcon on his wrist. Rubens had also studied Renaissance art.



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Titian, Tiziano. Man with a Glove. C. 1520 oil on canvas 100cm x 89cm Musée du Louvre, Paris



Rubens, Paul Peter Allethea Howard, Countess of Arundel. 1620 oil on canvas 259 x 2107 cm. Alte Pinakothek, Munich

Velázquez, Diego in Italy around the same time. Titian The Buffoon Calabazas was an Italian painter before 1637-1639 Velázquez' time and was an inspiration to oil on canvas him in terms of his skill and standard techniques of the

# Alice Neel (1900-1984)

Research on an artist

Sept. 16, 2013

as an American artist especially famous for her portraits. As a female artist she became very well known, but also for her talent, political voice and self awareness. She painted mainly family members, and neighbours (especially images of motherhood & children), but also famous people such as Andy Warhol and the feminist artist Kate Millet. Neel is credited with having kept figurative painting alive through the decades when it was considered out of fashion, even crude. She was born in Pennsylvania where she went to Philadelphia School of Design for Women. She married a Cuban artist and lived in Cuba - in 1926, but never once she was pregnant. In Cuba Neel developed her life long political consciousness and commitment to equality. Her first child died before turning 1, leading to a trauma for Neel. In 1928 her second daughter was born whom was taken by her husband (Carlos) when he returned to Cuba in 1930, leaving Neel. After attempting to commit suicide due to a massive nervous breakdown (in 1930) she returned to her parents in 1931. In 1934 she gave birth to her 2nd son, healthy, from her lover Sam Bailey (a communist intellectual). She made illustrations for communist publications, in which her art virtually disappeared from galleries. In 1940s she became an icon for feminists, because of the momentum of the Women's movement.



"Alice Neel" Artforum. Web. 16 Sept. 2013.

## Comparison:

### Main Concepts

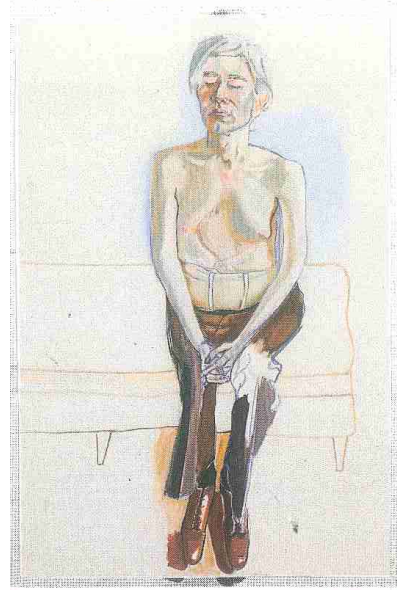
Her main subjects include: motherhood, political & famous figures, children, families and landscapes. She called her 'models' her 'selection of souls' as she was very much interested in the inner being - trying to show this in her paintings. Whether they were famous or not, Neel would look deep into them; striving to get to the core/essence of her subjects. She once said:

"I tried to reflect innocently the twentieth century and my feelings and perceptions as a girl and a woman. Not that I felt they were all that different from men's."

With this Neel seems to address her political images as well as the many nude, sexual and often viewed as crude paintings.

### Influences

Alice Neel had a very hard life: she lived through both World wars (but more relative: The US Great Depression), lost her first child, lived apart from her husband and second daughter, attempted to commit suicide multiple times, and took part in a lot of feminist and social movements. These have all changed and influenced her artwork over the years. They have influenced her to paint women and mothers in despair and loss over children, feminist activists, children (also her own), lovers, and many nudes (which at the time was very controversial - it was something women were not supposed to think about, let alone paint). None of her paintings were commissions.



Neel, Alice Andy Warhol 1970 oil on canvas 60x40 "Whitney Museum of American Art, New York

and she also did not belong to any groups - her grand variety of subjects were the product of all the things she went through and saw. In fact, she barely made a living as she was painting at a time during which abstract expressionism and pop art were the subject of most artists' art work (in the US).

So it came that Neel's pictures are awkward, edgy, at times unflattering, frequently humorous and grotesque. The heads are disproportionately big, the hands are claw-like (showing her inspiration from Egon Schiele), limbs are deformed, breasts are bulging, knees look awkward, noses look more like crabs than features. Neel noticed all of this in her subjects.





While working on a piece of studio work I needed a forest as the background. I came up with these two samples and I quite like the outcome of the texture so I decided to cut these out from the studio piece. The trees are made using tape and ripping the edges to make the water-colour seep through to give a thickness. Acrylics were also used on



top. Looking further into forests Gustave Klimt has made a painting when one as a spectator is placed immediately in a forest. I have noted that trees become thinner as they grow further away from you and they become more dense



Forest of Birch Trees, Gustave Klimt

Here is an experiment where I wanted to test if one can make small bits of

bark look realistic which I think does work if one

rips the edges to allow them to thicken in the shade with

water colours.



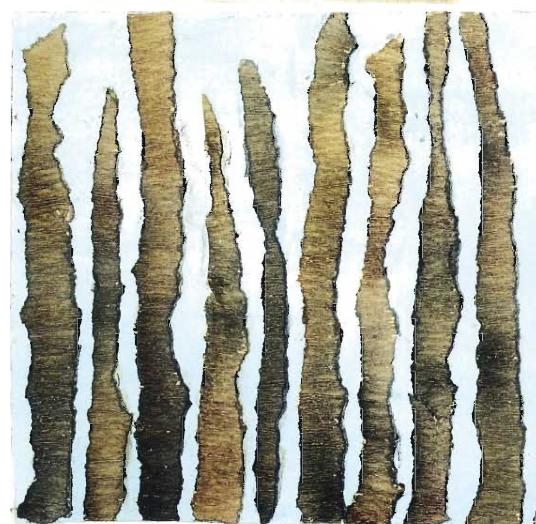
Bigger Trees Near Winter, David Hockney (50 smaller canvas)

This artist has made the trees a dark silhouette against a light blue sky. To the

right I put the trees against a light sky blue background. I think it gives a heavy effect together with the emerald



green. I prefer my second experiment where the trees are against a light cyan background, to me it has a much lighter effect - perhaps because the contrast is greater. However, below is my favourite outcome. The trees are set against a turquoise mixed with brown background.



Going from the experiment on the right I want to include in my forest two figures taken from p. 79. They will be walking in the forest, backs turned sideways or away from us, their relationship unclear and it will be obvious they're dwelling on their thoughts. The forest unites them and one can tell there is a huge silence. The extract "dwelt among the untrodden ways" is in my mind. We can't see their faces - relates to Magritte's work; The Lovers.

(water colour and oil paints)





Photograph from the Lama school. I took these photographs



Photograph from a Buddhist temple

## The Wheel of Life

While I was in Nepal I went to visit a Lama Thangka painting school. I was particularly interested in "The Wheel of Life" which I saw not only in this school but in temples and monasteries.

The Wheel of Life is believed to have been drawn first by Buddha himself. It is considered an endless life cycle of the human being. The man who owns the Lama Thangka painting school gave a brief explanation of The Wheel of Life and I have tried my best to remember what he said here on this page.

To the left they planted trees for the Gods and now the Gods get the fruits.

Yama the God of death clutches the wheel.

Upper half. Relatively happy realms of the Gods or demigods and humans. Lower half shows the more wretched realms of the animals, hungry ghosts and those tortured in hell.

Demi-gods. They plant trees and pray to come closer to the Gods. Figures of existence. Animals represent ignorance.

The six main segments of the wheel depict the six world existences.



Shows an old lady next to a castle. It represents desire and longing, one of the three cardinal sins. It means we never stop longing and we're never content, even when we grow old.

Shows many fat and naked men. They have eaten so much that smoke comes out of their mouths. It represents greed, how people never can get enough.

Hell - represents anger.

Shows it's a never-ending cycle, people going up and down.



A pig, snake and a cock symbolise the three cardinal sins of ignorance/laziness, anger and desire. The animals are biting each others tails to show that these three "evils" are inseparably linked.

### The Scene

1. Blind woman
2. A potter
3. A monkey
4. Two men in a boat
5. A house with 6 windows
6. An arrow piercing the eyes of a man
7. A pair of lovers
8. A drinker served by a woman
9. Man gathering fruits
10. A mutilated scene
11. A new woman giving birth
12. Man carrying corpse on his back

### The Significance

1. Ignorance
2. Deeds
3. Restless consciousness
4. Mind + body
5. The six senses
6. Feeling
7. Contact
8. Thirst and craving
9. Grasping and clinging onto desired objects
10. A new process of becoming
11. Rebirth in a new existence
12. Death



CY TWOMBLY: CYCLES AND SEASONS

Twombly's Ferragosto series of 1961 was produced during a suffocating August in Rome, a time when the city is abandoned by its inhabitants and streets are left quiet and deserted. The paintings have a heady and overripe quality, evoking the ancient origins of the festival they are named after. Ferragosto derives from the Latin Feriae Augusti or Augustus's holiday, and in Roman times was a celebration of fertility and maturity. It was subsequently taken up by the Catholic Church as a date to mark the Virgin Mary's bodily assumption to Heaven.

Each painting in the series is more enclosed and saturated than the last. The first features splattered signs - here a flesh-pink, flaccid penis, there a scatological smear of brown paint - but is still dominated by the blank canvas beneath it. On the second, the pencilled incisions become a little more insistent and the hand-smeared paint more liberally applied. By the third, paint is haemorrhaging and dribbling down the canvas, with accumulations of scatological brown. The fourth contains a cacophony of disparate and conflicting techniques: rapid, urgent brush strokes, smeared paint, scribbled pencil. The final work is an orgy of impasto oozes, and one of the heaviest paintings of Twombly's career.

Cy Twombly is an American artist and his style is characterised by scribbles and daubed paint.

Twombly emerged as a painter at the height of Abstract Expressionism, then in 1957 he left America for Italy, where he drew inspiration from European literature and classical culture.

Below is Poems to the Sea, 1959, Twombly



Winter Syntax by Billy Collins

A sentence starts out like a lone traveler heading into a blizzard at midnight, tilting into the wind, one arm shielding his face, the tails of his thin coat flapping behind him.

There are easier ways of making sense, the connoisseurship of gesture, for example. You hold a girl's face in your hands like a vase. You lift a gun from the glove compartment and toss it out the window into the desert heat. These cool moments are blazing with silence.

The full moon makes sense. When a cloud crosses it it becomes as eloquent as a bicycle leaning outside a drugstore or a dog who sleeps all afternoon in a corner of the couch.

Bare branches in winter are a form of writing. The unclothed body is autobiography. Every lake is a vowel, every island a noun.

But the traveler persists in his misery, struggling all night through the deepening snow, leaving a faint alphabet of bootprints on the white hills and the white floors of valleys, a message for field mice and passing crows.

At dawn he will spot the vine of smoke rising from your chimney, and when he stands before you shivering, draped in sparkling frost, a smile will appear in the beard of icicles, and the man will express a complete thought.

This is one of the 24 drawings in the series 'Poems to the Sea'. He builds each drawing up by writing, erasing, scribbling, removing, adding and painting. He was interested in the 19th century poet Mallarmé who argued that the relationship between words that gave them their meaning and the whiteness of the page must therefore be a palpable, almost living part of the poetry. Twombly was drawn to this picture of whiteness as the material rather than empty.



a thought



# What about the Studio work?



You will be introduced to art concepts and techniques through practical work in the studio and will be expected to create a body of work that conveys **a clear concept or theme** that will be developed over a period of time.

**All of your studio work must be linked to investigation in the art journal**

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# Sam











# What will I do in year I?

# What will I do in year I?

- learn and understand criteria

# What will I do in year I?

- learn and understand criteria
- practice studio skills

# What will I do in year I?

- learn and understand criteria
- practice studio skills
- practice writing about art



# What will I do in year I?

- learn and understand criteria
- practice studio skills
- practice writing about art
- practice research skills

# What will I do in year 1?

- learn and understand criteria
- practice studio skills
- practice writing about art
- practice research skills
- practice creating work with personal relevance and meaning

# What will I do in year 1?

- learn and understand criteria
- practice studio skills
- practice writing about art
- practice research skills
- practice creating work with personal relevance and meaning



# What happens in year II?

# What happens in year II?

- independent studio work/investigation

# What happens in year II?

- independent studio work/investigation
- comparative study

# What happens in year II?

- independent studio work/investigation
- comparative study
- prepare for exhibition

# 2011 DP Art Exhibit

